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ABSTRACT

The Sesame Street research staff summarizes comments on the fourth season of the program by the Chicano Study Center of the University of California at Los Angeles. Included are reviews of Sesame Street scripts and programs containing Spanish content; sex role observations; examples of modeling behavior; and comments on segments which challenge children, stimulate imagination, or show children relating with adults. Positively and negative comments about many aspects of Sesame Street are reproduced. (Author/PF)

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SUMMARY OF THE SCRIPT AND PROGRAM REVIEW OF SESAME STREET

BY THE CHICANO STUDY CENTER - UNIVERSITY OF CALIFORNIA IN LOS ANGELES

This summary was prepared by
the Sesame Street Research Staff

1973-1974

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
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I. Introduction

This report is a summary of the Chicano Study Center Script and Program Review. It includes review of Sesame Street Scripts and Programs containing Spanish content, sex role observations, examples of modelling behavior, and comments on segments which challenge children, stimulate imagination, or show children relating with adults.

It should be noted that in addition to the Spanish segments, every program segment of the fourth Sesame Street season was also reviewed by a member of the Chicano Study Center at the University of California at Los Angeles. Comments were made also on many other aspects of the program.

This information has been distributed to the CTW producers, writers and researchers so that the bilingual-bicultural goals stated in the committee's guidelines may continue to be actualized.

Girvin Eaton Kirk
Director of Research for
Sesame Street

II. SUMMARY OF THE CRITIQUE

The reviewer has commended Sesame Street in many instances. In particular, she has applauded those bits which showed children as initiators of action or as participants (not observers), and those bits which encouraged participation at home.

She has also reviewed very positvely segments which she felt challenged children by stimulating their imagination or problem-solving abilities.

The Spanish bits were considered to be too frequently a translation from English with little Spanish cultural roots or content.

Criticism also focused on the high proportion of male representation, including characters and voiceovers; the roles of males as strong, aggressive, smart and winning, and by contrast the women frequently as stereotyped characters - weak, passive, ready to learn from males, or even worse, ignored, by-passed, or totally eliminated from many scenes.

A fresh eye and ear have reported a sensitive response to some themes that may have invidious implications for particular racial groups. The "oriental" segments and references to Hungarian measles and Hong Kong hangnails were particularly decried.

There is expressed at times in the reviews a desire to reshape some character portrayals (Ernie, Cookie Monster, SAM and particularly Oscar), to eliminate most aggressive behaviors and to increase ideas of responsibility, accountability and moral concerns on the Sesame Street program.

As can be seen, there are positive and critical comments about many aspects of Sesame Street. Some of these observations may warrant more consideration than others.

III. CATEGORIES REVIEWED

A broad sampling of the reviewer's comments has been compiled below. Since these commentaries were directed toward specific aspects, they were grouped into the following categories:

A. Spanish content

B. Sex role observations

C. Other observations

For each area, verbatim examples of the comments made by the reviewer are included.

IV. THE SCRIPT AND PROGRAM REVIEW

A. Spanish Content

1. Most Spanish bits were rated as good.

   a. *Show 420, #12 Film: Poverty A (Spanish): The narrator pronounced the Spanish "A" correctly. Sometimes Spanish words are not pronounced well, especially by non-Spanish speaking staff. Good segment.

   b. Show 422, #39, Cerrado Quickies: This segment was good in that it also demonstrated the word "cerrado".

   c. Show 435, #25, Luis Sings "El Mandado": This song was good in all respects. The lyrics remained simple and slow enough for the children to be able to sing along or at least to absorb mentally without singing. It also introduced different members of the family who are important but not usually mentioned on Sesame Street

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* Show 420, #12 means Sesame Street program # 420, Segment No. 12.

d. Show 443, #25, Luis/Maria "Casa": Very good. The Spanish was well chosen and natural. The method of presentation will also help non-Spanish speaking children learn the word.

The reviewers' critial comments included the following:

2. Insufficient Spanish:

Show 417, #25, Oscar gets "un beso": A little more Spanish could have been added to this segment without taxing a child's mind. Maria could have asked, "estas securo?"; Oscar then could say, "what?"; Maria then would ask, "Are you sure?"

3. Spanish spoken too rapidly:

Show 422, #30 H-Hello (Spanish): Spanish spoken very rapidly, so rapidly that only those fluent in this language would be able to understand all being said.

4. Spanish Abused:

a. Show 412, #27 Oscar/Maria "enojada": This segment gave the impression that the Spanish language was for swearing and used when one loses control and that English is used when one is rational. This reinforces the opinion that many people hold that Spanish is not a legitimate language.

b. Show 430, #27 Matching Game - Beach Scene: The whole objective of this segment was lost because the children would not speak Spanish. This should be avoided at all costs. It is worse than having the children say nothing at all. This kind of segment exports all kinds of negative vibrations about speaking Spanish and smacks of the times when children have been made ashamed of speaking their own language. There are many segments concerning sorting and classifying, but very few in Spanish. For this reason, those segments that are supposed to be even partly in Spanish should be selected with great care.

5. Anglicizing Spanish names:

Show 419, #34: As usual Big Bird's scene was good. However, Gordon called Enrique, "Henry." A person's name in his own language is his own, no matter who addresses him. Part of promoting sensitivity to the instructional goal of Differing Perspectives must be done through the total actions and words of the people on "Sesame Street" and must not be reserved for a few "Spanish" segments. For references concerning the emotional and psychological damage that can be done to children whose names are anglicized by teachers and other adults, view the film, "How's school, Enrique?"

6. Incorrect pronunciations of Luis by Big Bird and Oscar:

   a. Show 424, #44 Oscar's Important Note: Oscar's pronunciation of "LUIS" needs to be improved. He says "LOO-EES" while he should say "LWEES."

   b. Show 429, #8, #10, #12 Luis wants to buy a bird: Big Bird sitting in the swing in the doorway was one of the funniest scenes I have seen on TV. His pronunciation of Luis needs improvement. It should be pronounced something like LWEES rather than LOO-EES. Paying attention to points such as this will improve the overall quality of the show.

7. Musical scores on Sesame Street are primarily Anglo-Western, but could and should effectively incorporate Spanish-Mexican themes:

   a. Show 425, #18 Song - "Sing" Luis and Gordon: The lyrics were good and were sung at a level that the children would understand. The music was not so complicated that the message of the song was lost. There are many songs and musical scores from other ethnic groups that would also be suitable to sing to the children. This is especially true in relation to the songs in Spanish. The musical scores for these songs are always Anglo-Western. There are many songs sung by the children from Mexico, Puerto Rico and also sung by Chicano and native American children that would relay a full cultural picture rather than just a translation. Much work is needed in the "Sesame Street" music department in order to have the musical background fully and completely complement the learning experience, especially those experiences of ethnic groups other than the Anglo and Black.

   b. Show 423, #26 and #35 j-family: There are several different segments that portray cowboys or cowboy music. The cowboys are always white men. There were many Chicano and Black cowboys in the West. In fact, the first cowboys were Chicanos or Mexicans, working in the Southwest. Yet this is never depicted in the cowboy segments on Sesame Street.

8. Many Spanish bits often are translated English pieces and have no basic relationship to or appreciation for Spanish culture:

   a. Show 428, #16 Film: T-TV (Spanish): "O Solo Mio" is from an Italian opera which, in itself is alright, but it is another example of how the total cultural experience is not taken into consideration in all aspects of production.

   b. Show 429, #34 Luis Classifies in Spanish - Cats in Basket; Good segment. Comments were clear and slow. Sometimes the Spanish is spoken too fast. Still no cultural input from the segment.

c. Show 433, #31 Film: B-Beso: The incident of the baby boy crying when kissed by the girl is in itself reasonable considering the fact that babies at a certain point don't like to be cuddled, etc. However, there is so much on Sesame Street that reinforces a negative attitude towards females that it is difficult not to comment that this is another incident of that kind of reinforcement.
The word "beso" could have been used to present positive attitudes instead. For example, "beso" is a symbol of respect, especially for older people or certain relatives, among many Spanish speaking people. By using "beso" to show this respect, not only would a Spanish word have been presented, but an important aspect of cultural values would have served as the vehicle. Many of the Spanish words have far different or deeper meanings in their own context than they do when translated into English. Most of Sesame Street's segments are in fact simply translations of English segments--a treatment which falls short of presenting a meaningful linguistic experience.

d. Show 438, #12 O-Opera (Spanish): Although this was supposed to be a segment related to Spanish-speaking people, a Northern European viking was shown instead of an Aztec or culturally related warrior. Ophelia was also a blond European. Whatever positive self-concept the children might have felt about hearing their language on Sesame Street was probably negated by these two facts.

e. Show 428, #20, #22, #24 The Girl,the Tree and the Terrible Troll: A good way of presenting issues of social consciousness and concern. There are also many tales from among the folk lore of the Southwest and Mexico that could be used for similar objectives.

9. Several comments which seem to be forced and lack validity:

a. Show 435, #42 Great Cookie Thief: The presentation of visual perception and identification was well done. However, where and why did Cookie Monster get that mustache? This segment gave the impression that the Anglos were the good guys and a Latin type was the bad guy.

b. Show 429, #33A Body Function Employment Office - Interviewer's Teeth: This segment overall was good. However, the cold attitude of the clerk at the beginning is typical of the way many clerks act towards minorities and poor people when they go looking for jobs.

c. Show 428, #33A James Twins: What is the objective of this segment? It seems to imply that people should buckle under and let themselves be intimidated by others. The phrase of one AM, "Give them (James Twins) anything they want" seems to indicate that Sesame Street is teaching children who will later be adults to be passive and submissive to real or imaginary fears. The fact that the twins were not so bad after all doesn't change the issue being discussed. This kind of submissiveness is especially critical in view of the fact that Sesame Street claims to be reaching the so-called "disadvantaged". There is hardly anything more important than community organization and pressure groups among people whose economic and educational levels are depressed. Segments such as these have many negative political implications for the target audience of Sesame Street.

B. Sex Role Observations

1. Some of the strongest criticism was related to the number of female characters, roles, voices and feminine aspects or characteristics:

Most programs opened the show with male characters, voiceovers and skits.

Most programs were closed with male voiceovers. AMs are predominantly male.

In one program review (Show 429) comparison of people on the street, muppets, animation and LA film, male/female characters or voices showed a four-to-one proportion in favor of male representation.

2. The reviewer noted at the end of many programs, "This program had an under presentation of females and Latins."

a. In show 423, #1 Show Opening: Two animated males opened the show.

b. Show 423, #10 Film: Drummer Street: Two males voices sing the song.

c. Show 423, #11 Eight Salesmen, #12 and #42, #8 Candy Man: All males voices sing the songs. Varied presentation of letter "J," yet repetitious enough to make an impression.

d. Show 423, #20, Henson 8, #22 Film: King of 8: Presentations of 8 are good. No female participation in either film.

3. Henson Films are particularly selected as being at fault in this area:

   a. Show 420, #5 Henson #3: Henson's films are good. However, they are predominantly male oriented. In this one, six males, one female.

   b. Show 422, #23 Film: Henson #7: This segment had about six quick shots of persons with seven things; only one shot showed a girl. Why such under-representation of females?

   c. Show 429, #28, #38 Film: Henson #3: Invites the children to count along as usual. These segments are good but are male dominated.

4. Some perceptive comments note a discrepancy in portrayal and voice correspondence:

   a. Show 419, #8 Oscar's New House - Straw: Why did the cow (female) wearing flowers on her head and long eyelashes have male voice? Very confusing.

   b. Show 412, #12 Film: M-Milk: Why confuse children by giving the cow the voice of a male?

5. The reviewer also notes that frequently girls are seen as passive, ineffective, limited in scope, even ignored and unwanted; males as stronger, smarter, admirable, aggressive and able to instruct females:

   a. Show 412, #25 King of Eight: The king ends with saying, "Good grief, it's princess #9." One gets the feeling that the other eight princesses were also unwanted.

   b. Show 429, #3 Favorite Game: This was a long and complicated presentation of three. The pervading issue became Oscar's bad temper. Gordon called the fellas to play even though there were two girls in the group.

   c. Show 430, #37 Friends, Bob/AM: An excellent portrayal of learning trust and developing friendship. It's too bad that some of the characters couldn't have been females.

   d. Show 416, #24 Bob and Big Bird and Kids (inclusion, Differentiation): The segment was successful in achieving its stated goals. If the song were, "How are we two the same" instead of "How are we two GUYS the same," it would not have excluded little girls identifying with the similarities and differences.

e. Show 419, #13 Roosevelt Franklin - Days of the Week: Why does it take one "smart" male to teach two females the days of the week? Repeatedly it was pointed out how smart the male is, implying, of course, that the girls are not smart. The only way they can repay Roosevelt Franklin for the favor of teaching them is to cook for him. This point hardly needs belaboring. The end scene, with the girls chasing Roosevelt Franklin, perpetuates the stereotype of chasing, dependent females.

f. Show 423, #22 Presentation of Eight: Presentation of eight repetitious enough to be remembered. However, the role of all those females was passive and served only to reinforce the male role of the king.

g. Show 440, #25 No, Yes: Oscar was again rewarded for his hostility and overt antagonism. On his way in, Bob spoke to the children and said, "I'll see you later, guys." There were also some girls in the group.

h. Show 440, #27 People in Your Neighborhood: Only men in the neighborhood. A little long.

i. Show 428, #36, Dollhouse: Two girls play dollhouse just like grownups. The segment is good but compare it to segments about boys who are doctors, postmen, bakers, kings, princes, and are strong, smart, and useful without having to be grownup.

j. Show 420, #45, B-Wall: This is a good segment. Boys will probably relate to it. Encouraging and ego building bits such as this should also be directed towards the girls.

6. Scenes of girls or women as distinctly feminine are berated:

a. Show 411, #29 Film: R-Car: Segment was short and got to the point but why was her sex emphasized by a short skirt and a tight sweater?

b. Show 428, #38: Two girls play dollhouse just like grownups. The segment is good but compare it to segments about boys who are doctors, postmen, bakers, kings, princes and are strong, smart and useful without having to be grownup.

c. Show 421, #6 Film: F-Fairy: Francis Fairy is obviously a woman in her forties, and to hear her giggling and talking in a high-pitched tone was offensive. Women in this age bracket should be realistically portrayed as possessing dignity and character (even as fairies) instead of being dingy.

d. Show 421, #23 Film: Queen of 6: The queen in this segment is shown in a domestic role. The queen sings a lullabye and makes a bed, which would imply that no matter how high a woman's status, she is still destined to domestic duties.

e. Show 416, #16 Film: #12 Lady Bugs and Picnic: If the ladybugs are discussing ladybug insurance this should not be labelled as chattering away simply because they're ladies. Other than this, the segment was good.

f. Show 424, #20 Grocery List: Remembering grocery list. This segment is good in its presentation of remembering. However, the roles were pretty typical; i.e., the females were house oriented and the store owner was male.

7. Various portrayals of females are questioned:

a. Show 412, #6 Film: M-Mouse: The image of the mother as a discipliner was negative. Instead of dragging the boy away while he was at play she could have given a short explanation of her displeasure with him by using some M words.

b. Show 425, #17 Nanny Goat: Would the same critical attitude be taken if the segment were about a Billy Goat? No wonder the Nanny Goat is nervous and bites her nails. Who wouldn't be with everyone, including female adults who should know better-calling her names and degrading her. This kind of segment has never been done with respect to a male. They are always strong (can hit baseballs very far), smart (can recite the alphabet or count). This is not to say that negative segments such as the Nanny Goat should be done in relation to males, but instead that some very serious evaluation should be done on the part of the writers as to the type of self-concept that is being exported to the children by Sesame Street. There must be better ways of presenting the letter n.

c. Show 439, #18, #20, #23 Jellybeans: Everything was good about this segment but the portrayal of the girl as devious and cowardly. Some very serious evaluation must be done concerning the kind of image Sesame Street is presenting in relation to the female children in its audience. This portrayal was not only unnecessary but when it comes right down to the nitty gritty of women facing danger, history is full of incidents of women being alongside or even leading the men into battle. Perhaps the writers should concentrate on this kind of research.

8. There are also many segments where the portrayals of women are positively evaluated:

Show 417, #8, Oscar Babysits (differing perspectives, Roles & Functions): This segment was very good in that various tasks dealing with the care of a child were well presented and stated. The task of caring for a child was also shared by all, instead of just the females of the program. The song sung by Maria had a very pleasing, relaxing effect.

9. Also commended are instances where women are shown in roles generally considered masculine or where there are equal representations of female persons, sign-offs or voiceovers:

Show 423, #35, Film j-imagination: Roles that are mentioned in this song are atypical. That is good; e.g., the wife is a riveter, etc.

V. OTHER OBSERVATIONS

1. The reviewer is also concerned with certain portrayals to which the West Coast may be more sensitive than Sesame Street was aware:

Show 410, #10, The Emperor's New Gong: The gong salesman spoke with an accent bordering on the "Charlie Chan" type of speech which is under attack by Asian groups. It is also obvious that the gong salesman does not appreciate being bopped on the head, yet the Emperor is oblivious to his subject's discomfort. This seems contrary to the Instructional Goal of Emotions.

2. Another comment relating to ethnic sensitivies:

Show 420, #42 B/E, the Doctor: Phrases such as "Hungarian Measles" and "Hong Kong Hangnails," as used in the context of this segment, may sound innocuous, but in a time when nationalist and racist feelins are polarizing society, it is incumbent upon institutions such as Sesame Street to exercise more prudence than these statements indicate. Similar remarks in textbooks were partly responsible for the school walkouts in the east and harbor area of Los Angeles in 1965. They have also been the basis for protests against movies and the television media.

3. One area of concern is related to the Mad Painter and others writing on walls and buildings:

   a. Show 420, #8, Mad Painter #5: Mad Painter scenes present the number objective well; that is, the numbers are clear and are presented slowly. However, a reassessment of the affective outcomes of this series is probably in order. 1) MP is indiscriminate in selecting objects to mark up, especially since they (the objects) do not belong to him. 2) There has been a lot of publicity recently concerning the vast amount of wall writing going on in the cities. Conceivably, this segment could justify similar activities on the part of the children.

b. Show 423, #13, Mad Painter #8: The Mad Painter presentations of numbers are good because they are slow, clear and repetitious. However, is it ethical to paint on someone's head?

c. Show 424, #15, Mad Painter #9: Is painting or marking up the streets constructive?

d. Show 430, #22 (LMB) Alphabet Song (Street): Film of alphabet written in various places: This segment was different enough to attract interest. However, there were two letters, J and F, that were written on public building walls and on steps. Since this has apparently become a social problem in some areas, perhaps it should not be encouraged.

e. Show 443, #21, Mad Painter #7: He ruined two people's property and would probably have marked up the elevator door had his attention not been diverted.

4. Music which is not related to visual input comes in for review:

a. Show 435, #43 Giraffes: A good film of the animal but the music could have been African rather than Western.

b. Show 418, #35, Tiger-Looking: This is a very cleverly photographed segment. The music, although good, too, should have been East Indian music in order to utilize the full potential learning experience for the child. As it is, the child will associate every animal in the world with the Western world instead of having a realistic conception of natural habitats and geographical locations of the animal world (tigers live only in India).

c. Show 419, #19, Lion Family: The film itself is very good. It shows lions in what seems to be a natural habitat, except in respect to the background music. Lions are indigenous to Africa but the music used as background was definitely Western. With appropriate music, the segment would have much potential for involving the child in a total learning and conceptualization experience. Learning about animals should also include learning about the geographical location, the locale, the types of people who might encounter them, etc.

d. Show 428, #44, Lions Coming and Going: Good film of lions. The music could have been African to fit in with the theme of lions.

5. The reviewer appears to have some bias against a number of Sesame Street characters:

a. Show 418, #22, Maria/Machine Clean Up Table: The machine's role and function is difficult to determine. Perhaps words of explanation at the time of the machine's exit could clarify what the learning experience is intended to be.

b. Show 430, #7 Film: Scrap Yard (Trash machine magnet): Very good. Compare this machine with the machine on Sesame Street that doesn't do anything right.

c. Show 423, #24, Gordon/Machine, Pencils: Is the purpose of the machine to condition consumers to accept faulty mechanical products?

6. When Sam the Machine functions according to the reviewer's imposed standards, the machine is then acceptable:

Show 440, #9 & #11, Machine Wants to Help,Machine/Orange Juice: This segment is a great improvement over the other ones in which the Machine doesn't function effectively. There were no children in either segment.

7. Another Sesame Street character about whom the reviewer has some reservations is Snuffleupagus:

Show 418, #9, Snuffle Blows Bubbles: Snuffle just doesn't have any personality. Besides that, it is very difficult to determine how "differing perspectives" could be derived from this scene when David did not see Snuffle nor any of the actions that were viewed from Big Bird's perspective. Big Bird's statement, "Nobody ever believes me," smacks of self pity.

8. And there is particular dislike for both Oscar and Cookie Monster, whose personality and habits are felt to be distasteful, unlikeable and poor examples for modeling behavior:

a. Show 423, #34, Oscar Erases: Why does Oscar have to be anti-social, rude and unpleasant because he likes to be alone? The potential outcome of this portrayal could be that the children will learn to expect that loners are automatically as nasty as Oscar and act toward them accordingly. Recluses are often harrassed by young kids (and adults) because it is assumed that they are weird.

b. Show 424, #8, #10, #12: Bob's Laundry, 1, 11, and Laundry Tag: The Machine's voice was unusually garbled. It came to mind that in attempting to teach Differing Perspectives the method used negates the instructional goal concerning the development of positive social attitudes. Oscar's fetish with dirt is certainly not conducive to teaching the children the values and necessity of cleanliness. Perhaps an additional instructional goal related to health concepts is what is needed. Health is one area in which Sesame Street has not specifically addressed itself.

c. Show 429, #3 Greeting (counting things in our imagination): This was a long and complicated presentation of 3. The pervading issue became Oscar's bad temper. Gordon called the fellows to play even though there were two girls in the group.

d. Show 430, #41, Oscar's Poem: If he wants to run away from us, why not take him off the show?

e. Show 440, #28, Oscar's "No" sign: Oscar was again rewarded for his hostility and overt antagonism. On his way in, Bob spoke to the children and said, "I'll see you later, guys." There were also some girls in the group.

f. Show 428, #42, VTR: Birthday Cookie (CM, AM): Very good. In future segments perhaps the muppets or whoever, could imagine eating delicious fruit or something a little more healthy for them.

9. Ernie's capers come in for review:

a. Show 438, #5 E/B Rain: Ernie should be made to realize how his lack of thoughtfulness inconveniences others, e.g., Bert catching cold while Ernie leaves with the umbrella. Check instructional goal of social attitudes.

b. Show 443, #17, Bert Gets Angry: What was Ernie doing with Bert's collection? Ernie doesn't seem to have any sense of respect for other people's property. At any rate, the children should have been well aware of what it means to be angry. Perhaps a follow-up segment could find Ernie returning Bert's collection.

10. Wally and Ralph were heartily disapproved:

a. Show 424: #26, W/R Move the Plant: If the objective of the segment was problem-solving, then they failed to solve their own problem. How could the children learn anything from W/R's experiences?

b. Show 440, #20 W/R Sleeping Bag: If two adults act so silly and can't solve simple problems, how can Sesame Street expect that the children will learn to do so?

c. Show 443, #315, W/R Pants and Belt: These adult's antics border on the ridiculous and are not entertaining. It would not be so bad if after all the slap-stick there remained something worthwhile for the children to remember. It is hardly educational for the children to witness such nonsense only to have it end up on an even more nonsensical note. The writer should check Instructional Goals concerning Reasoning and Problem Solving. These segments are all contrary to the intent of the Reasoning Goals, especially Goal #3.

d. Show 444, #12, W/R, Seesaw: Apart from the fact that the adults couldn't figure out how to operate a toy that is in practically every playground and in many backyards, they did a couple of things that were extremely dangerous for the children to imitate. For one, Wally walked up the board in his attempt to get on the high side. At one point he got off the board when Ralph was partly up in the air. Only the fact that Ralph has legs longer than the children would have kept him from crashing to the ground.

11. Some of the criticism appears to use Sesame Street as a target for general attack:

a. Show 440, #4, LMB: Togetherness Song: Children do not need to be told that they are all equal. They treat each other as equals until they learn differently from adults. If Sesame Street wished to portray the concept of equality, it should be done by example that can be easily seen and understood by the children, e.g., using an integrated singing group, using people the children's ages, using lyrics and music designed just for them.

An additional comment on this same bit:

b. Show 440, #4, Togetherness Song: This was an adult segment. It seemed designed to make the adults feel good. For one thing the lyrics and musical score were too intricate to be directed towards children, and the performance of the group seemed to take precedence over the attention and age level of the TV audience.

c. Show 443, #27, Big, Bigger, Biggest: Sesame Street has used intimidation and fear in order to present its objective.

d. Show 431, #14, Roosevelt Franklin Spells His Name: This segment implies that black people can certainly learn with the aid of rhythm.

e. Show 440, #32, VTR: B/E Counts Ten: Bert should learn how to take Ernie in Stride. He's lived with Ernie long enough to know him; Ernie told him the conditions of his counting, so Bert shouldn't lose his cool over it. The method of presenting the number and letters, that is the repetition, is good.

f. Show 440, #37, Kate, Song: Magic Penny: The song was alright. Perhaps the children should be taught the lyrics beforehand so that they can sing a verse without Kate's guidance. Kate seems to have fallen out of the sky, guitar in hand, onto Sesame Street. Smart Alex had an elaborate introduction some time ago and has not reappeared since. This fragmented kind of participation probably does not lend itself to helping the children.

12. There appears almost a desire to reshape the show, to eliminate aggression, erratic personality characters or characteristics, increase ideas of responsibility, accountability and moral concerns:

    Show 435, #24, Bumble Andy: Bumble knew he was doing wrong. Why did he get kissed for deliberately doing all that damage to his mother's hard-earned property? Perhaps an additional Instructional Goal should be instituted concerning the learning of responsibility and accountability.

13. Other comments related to these particular concerns can be found in references to the Cookie, Monster, Ernie, the Mad Painter and Oscar, which have been previously annotated.

14. The reviewer, despite the large compilation of critical comments below, is very positive about many segments, particularly those which challenge children, stimulate imagination, or show children active, or relating well with adults:

    a. Show 440, #15, What if? (Mouse & Elephant): This is an especially imaginative segment. There should be some way to encourage the children to use their imaginations and not let the "what if" conclude once segment ends.

    b. Show 428, #15, Film: Boy puzzle: Good. The movements were slow enough to give the viewing children time to picture in their own minds, or discuss with other children where the parts should go.

    c. Show 440, #31, Squares - Mat on Objects: Not only did this segment try to make the children aware of shapes but it should also give them ideas as to how they can use their imaginations in other similar ways.

    d. Show 440, #33, Computer #4: The shift from the adult leading the count to the children leading was a positive action in favor of the children. This type of action should take place in the live-action segments.

    e. Show 419, #21, Mult. Classification - Color #1: This segment was very good. More like it should be done in that it challenges the children's intellectual abilities. However, it went off the screen too fast to give the viewer time to think about what happened, and the relationship between the movements and the final product.

f. Show 418, #28, Who's Making that Sound? Very Good. It gave the children time to determine what was making the sound and also time to think about the process before the segment went off the screen.

g. Show 419, #22, Big Bird Painting: Scenes in which the children talk and interact such as this one are good.

h. Show 419, #27, Big Bird goes shopping for the letter "B": Big Bird is very good in that he gives the children time to think about articles beginning with "B" that they might purchase.

15. Kudos are given when the music is closely related to the visual action:

a. Show 440, #13, Penguin and #16, Warthog: The quality of live action films is improved when the background music accentuates the rhythmic movements of the animals. In this film the music added much to the film and probably helped maintain the children's interest.

b. Show 431. #35, Song: Zizzy Zoomers: The song, vibrant colors, and the action were all effectively used in making this segment entertaining and educational.

16. The reviewer is very positive when children are active on the program, and particularly when they initiate activities or functions with little or no adult guidance:

a. Show 420, #3, Greeting - I ain't got no body: This segment was good. Request for home audience participation did not ask the children to actively participate. It was a passive type of involvement. The children could have been asked to point to their own body parts or at least name them out loud.

b. Show 420, #29, VTR: Flip Wilson, 1-20: The audience was asked to participate actively in the counting. This should be encouraged, especially on the part of the home viewers.

c. Show 433, #6, Film (LA) Noises #1: Imaginative and attention-getting. The request for home audience to participate in making the noises was a good way to end the segment.

d. Show 433, #35, Blending Quickie #11 Bald/Hooper: Audience participation could have been requested. All of these segments would have been much more beneficial if the children had played an active part in the formation of the words (Blending Quickie #1).

e. Show 440, #39, VTR (Kermit) Sorting Bit: A different and unique way of presenting the sorting game. This in itself should attract the children's attention. K's and CM's antics were timed just right so that the children would have already made a decision concerning the classification without K's assistance.

f. Show 411, #17, (LA) Film: Where we Live - Eagle View: The segment has interesting scenes and the narration by a child added to its interest. Children enjoy hearing other children talk.

g. Show 411, #20, Kid in Trouble: The child that was in trouble should have been given a more active part in the solving of the problem (at least by making some minor suggestions). The child seemed at the complete mercy of adults.

h. Show 420, #9, #11, #13, Rhyming Game: The rhyming songs were good. The pace of the segment gave the children time to think about what was happening.

17. One interesting point was made about the level of moral values depicted in the show. This is an area intensively studied in the field of child development. The reviewer's point is valid in that the motivation for not popping the balloon is fear of punishment, and/or desire for an external reward:

Show 410, #23, Film: Balloon-Popping: This was a good segment depicting consequent events. It was slow enough for the children to follow. However, it was made clear that the breaking of the balloon upsets the sister and causes her to cry. The older sister eventually does not pop the balloon, not because of consideration for her sister's feelings and well-being, nor because of the damage that she would cause. Instead she does not pop the balloon because she does not want to be punished and she doesn't want to lose the reward she will get later on. This is the lowest type of motivation for being good, for keeping the law, etc. Can the segment be changed to state that she did not pop the ballon because of her sister and because she did not want to break the vase?